

CD 2007--17/18

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC



Saturday, February 10, 2007
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

SYMPHONIC WINDS & WIND ENSEMBLE
Jeffrey Reynolds & Gillian MacKay, conductors

1-1 ✓ **Phillip Sparke**
(b. 1951)

Hanover Festival

8

1-2 ✓ **Morten Lauridsen**
(b. 1943)

Contre qui, rose
Trans. H. Robert Reynolds

3

1-3 ✓ **Guy Woolfenden**
(b. 1937)

Illyrian Dances

Rondeau

Aubade

Gigue

11

1-4 ✓ **Edward Gregson**
(b. 1945)

The Sword and the Crown

Symphonic Winds

15

INTERMISSION

2-1 ✓ **Percy Grainger**
(1882-1961)

Scotch Strathspey and Reel

5

2-3 ✓ **Oskar Morawetz**
(b. 1917)

Memorial to Martin Luther King

22

Shauna Rolston, cello

2-4 ✓ **Derek Healey**
(b. 1936)

English Dances

Processional

Chester Rounds

Jenny Pluck Pears

How D'ye Do, Sir?

Pop Goes the Weasel

Sir Roger de Coverly

15

2-5 ✓ **Derek Bourgeois**
(b. 1941)

Serenade, Op. 22

Wind Ensemble

3
45

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Program Notes

PHILIP SPARKE – Hanover Festival

Philip Sparke was born in London in 1951. After studies at the Royal College of Music in piano, trumpet and composition he began to specialize in writing for brass and wind band. His music is performed at competitions and concerts all over the world and commissions include Celebration for the Tokyo Kosei Wind Orchestra and Dance Movements for the United States Air Force Band. Hanover Festival was written for the Hanover Wind Symphony of New Jersey, an adult community band formed in 1984. The premiere took place in 1999. As befits the importance of a 15th anniversary concert, the work begins with a Coplandesque fanfare, followed by a chorale. A vivo section introduced by trumpets is characterized by a celebratory 16-note theme in woodwinds. The return of the brass fanfare heralds the close of this lively work from one of the most active composers for wind band.

MORTEN LAURIDSEN – Contre qui, rose

The works of Morten Lauridsen are well known to choral music enthusiasts throughout the world – his music has captured the imagination of choral singers everywhere for its lush harmony and its sensual colours. Lauridsen is on faculty at the University of Southern California, and served for seven years as the composer in residence of the Los Angeles Master Chorale. His composition *O Magnum Mysterium* was performed by the Wind Ensemble in the first concert of last season. Like that work, *Contre qui, rose* was transcribed for winds by H. Robert Reynolds, principal conductor of the Wind Ensemble at USC, and conductor emeritus of the University of Michigan Symphony Band. The text is based on poem by Rainer Maria Rilke (1875-1926), a German poet whose poetry has inspired many artists and composers. It comes from a group of Rilke poems (*Les Chansons des Roses*) Lauridsen set for Choral Cross-Ties, a professional chamber choir from Oregon. The speaker in the poem asks the rose about its thorns, which always wound the people who attempt to show it affection.

GUY WOOLFENDEN – Illyrian Dances

British composer Guy Woolfenden has built his reputation primarily upon music written for the theatre. In his position as Head of Music for the Royal Shakespeare Company in England, he has written in excess of 150 scores for dramatic performances, as well numerous works for other professional theatre companies throughout Europe. Some of the musical material in *Illyrian Dances* was originally heard in connection with a Royal Shakespeare Company production, most likely *Twelfth Night*. The two outer movements of this suite are light-hearted dances. The Rondeau has a rollicking tune which has a delicious periodic switch of metre, and the Gigue has an extremely playful theme which shifts between tutti and soli statements, ultimately becoming fragmented in its final statement. The central movement, *Aubade* (dawn song) has a very transparent, delicate texture and much more serious nature, and features a section of stylized bird call toward the end.

EDWARD GREGSON – The Sword and the Crown

Edward Gregson, born in 1945, is one of the most versatile composers in Britain, having written for wind band, orchestra and choir as well as music for television, stage and cinema. He is a noted composer and conductor in the brass band world, and has been a guest conductor for Toronto's Hannaford Silver Band. His concerti for horn, tuba, trumpet and trombone are becoming concert staples. Gregson is Principal of the Royal Northern College of Music in Manchester. He is a Fellow of the Royal Academy of Music and the Royal College of Music.

The Sword and the Crown, originally written for the Royal Shakespeare Company's 1988 performance of *The Plantagenets Trilogy*, at Stratford-upon-Avon, was reworked as a three-movement suite for band in 1991 for the Royal Air Force. The first performance was by the Massed Bands of the Royal Air Force in 1991, conducted by the composer. The theatrical genesis of this music allows for many programmatic elements including

a brief fanfare for two antiphonal trumpets (off-stage), a sung Requiem aeternam (the death of Henry V) in the first movement. In the second movement a tranquil folk tune played by alto flute is threatened by distant warlike fanfares.

The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the 'war machine' and savagery of battle. Trumpet fanfares and horn calls herald a heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn.

PERCY GRAINGER – Scotch Strathspey and Reel

Premiered in 1912, the *Scotch Strathspey and Reel* provides a great insight into the musical mind of Percy Grainger. Many of his renditions of folk melodies unfold in successive statements which are either slightly varied or ornamented for interest. In the *Scotch Strathspey and Reel*, Grainger uses seven existing folk tunes and one original melody in total. Enjoying the fact that the harmonic underpinning for Celtic dance tunes makes them compatible for counterpoint, Grainger piles them on top of each other until at one point all seven tunes are sounding simultaneously. The result is a wonderful swirl of pitches and rhythms which places the listener, briefly, at a Saturday night Ceilidh with dancers swirling by in a blur. The initial strathspey is *Marquis of Huntley* and the reel, which appears first in the solo flute, is *The Reel of Tulloch*. The sea chanty *What Shall We Do with the Drunken Sailor* also emerges from the mix, initially in the horns.

OSKAR MORAWETZ – In Memoriam Martin Luther King

The performance of this work this evening was inspired by the composer's 90th birthday, on January 17 of this year. Professor Emeritus of the Faculty of Music, Oskar Morawetz taught here from 1951 until his retirement in 1982. Russian 'cellist Mstislav Rostropovich originally requested a piece from Morawetz in 1966, but a specific idea for the work came to the composer as the world mourned the death of Martin Luther King in January, 1968. The piece is in four major sections, played without a break. The course of the music follows the course of events at the end of King's life. The first sec-

tion sets up a dramatic, dissonant environment, settling into the sorrowful invocation of the first 'cello entry. Next we hear the energy of the Freedom March through Memphis, which culminates in the fatal shot. A huge cry of anguish follows, subsiding into the next 'cello entry, and a quiet expression of grief. As this section evaporates, Morawetz begins a statement of the spiritual tune *Free At Last*, from which King quoted in his famous "I Have a Dream" speech. ("Free at last, free at last, thank God almighty I'm free at last.") The spiritual is presented extremely slowly, and with restless, dissonant harmony. Although we hear some of the work's few unambiguous tonal sounds in this section, true repose is avoided, and at the end of the spiritual the soloist and ensemble make one final cry to heaven before evaporating like mist into silence. We are delighted to have the opportunity to work with world-acclaimed faculty 'cellist Professor Shauna Rolston this evening.

DEREK HEALEY – English Dances

Derek Healey was born in Wargrave, England in 1936 and studied at the Royal College of Music with Herbert Howells, and in Italy with Gofredo Petrassi. His works have been played by over a dozen orchestras, and some 45 works have been published. He has taught at the universities of Victoria, Toronto and Guelph in Canada, at the University of Oregon at Eugene, Oregon, and at the RAF School of Music in Uxbridge, England. The following is from notes provided by the composer:

These six English dances were originally written in 1987 for the University of Oregon Percussion Ensemble and rewritten for wind ensemble with percussion in 2004. The suite begins with an arrangement of a Morris dance tune from the village of Wheatley in the Cotswolds. An evocation of the traditional pipe and tabor instrumentation begins the Processional. The Morris is a traditional men's ceremonial dance first appearing in the 15th century; it is thought to be derived from North African Moorish Dance. The boisterous hornpipe Chester Rounds is followed by Jenny Pluck Pears, a lilting Elizabethan dance in 6/8 time. This slow movement leads to How d'ye do, sir? In which the Morris dancers interrupt the dance with elaborate and facetious bows. A setting of

Pop goes the Weasel follows; the percussion section is featured in this evocation of a whistling performance, accompanied by a pair of bones. The finale is the very lively Sir Roger de Coverly, an 18th Century triple-jig country dance frequently used at hunt balls. The composer's father remembers playing the dance with his father in performances that could last up to an hour, depending on the number of participants. Derek Healey's distinctive approach can be heard throughout: a simple folk melody surrounded, indeed at times almost overwhelmed, by rhythmic and harmonic complexity. It is as if old ways and feelings are being jostled by modernity, and the effect is very powerful.

Program notes by Jeff Reynolds and Gillian MacKay

DEREK BOURGEOIS - Serenade, Op. 22

After a good meal: dessert. This piece is based on a melody which is so natural and facile that many people, upon hearing it for the first time, swear they have heard it before. Bourgeois wrote this work with a specific occasion in mind – his own wedding. Originally written for organ and used as a recessional, Bourgeois has had considerable success with this work, and has created several arrangements of it for different types of ensembles. Any attempt to walk in time with this music immediately reveals a problem – it is in 11/8. Once the audience has become comfortable with that, Bourgeois throws in a section in 13/8 just for good measure. At the end the thick textures evaporate to just a few woodwinds, bass and triangle.

Biographies

GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble, and teaches conducting and trumpet. An award-winning teacher, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. She has conducted honour bands in many provinces and states, as well as the National Youth Band of Canada. In 2005 Gillian was the recipient of the OMEA Award of Commendation, and was a semi-finalist in TVO's Best Lecturer Challenge. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Her areas of research include conducting and mime, 19th century French trumpet and cornet repertoire, and 19th century French wind band repertoire. Gillian holds degrees from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she has served as Director of the School of Music at the University of Windsor, and Instructor of Brass at Medicine Hat College.

JEFFREY REYNOLDS is Assistant Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Symphonic Winds as well as instructor of trumpet, chamber music, jazz history and music education courses. As a

trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble among others, as well as playing many theatre and commercial engagements. He is the conductor of the Toronto District School Board High School Honour Band, the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds. He received his Ph.D from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across Canada.

SHAUNA ROLSTON - CELLO

Having been named "Young Artist to Watch" by Musical America and the youngest recipient of the Pro Musicis International Award, celebrated cellist Shauna Rolston is considered one of the most compelling musicians of her generation. She has been praised for the ease and naturalness of her technique, her pure intonation, and her ability to produce a huge tone and to play with great delicacy.

Following formative studies at the Banff Centre, Shauna earned undergraduate (Art) and graduate (Music) degrees at Yale where she studied with the distinguished cellist and pedagogue, Aldo Parisot. She also served as his teaching assistant.

Since making her New York City Town Hall debut at the age of 16, Ms Rolston performs regularly around the world. She has collaborated with many of the world's most renowned conductors and has given the world premiere of an astounding number of works -many written for her. A prolific recording artist, her discography includes This is the Colour of My Dreams which won Best Classical CD at the West Coast Music Awards, and two CDs that are included on a list of 13 Cello Recordings to Please Discriminating Audiophiles (Benjamin Ivry). Her recording of Elgar's cello concerto was hailed by Classic CD Magazine as "...the most remarkable performance of the last 20 years." Shauna's latest CD Shauna and Friends features arrangements of "popular classics" by Claude Kenneson.

As a chamber musician, Shauna has performed and recorded with pre-eminent artists and ensembles including pianist Menahem Pressler and the Gallois Quintet. Her recent artistic partnership with pianist/

composer Heather Schmidt began in 2002 at the Winnipeg New Music Festival and developed with performances as part of the Governor General of Canada's state delegation visit to Finland and Iceland and a tour of the Maritime Provinces through Debut Atlantic. Current and upcoming performances include recitals across North America ending with a tour of Quebec through Piano Plus.

Shauna's artistic scope is broad. Her latest video A Pairing of Swans was nominated for a Gemini award, and two of her previous videos smokin f-holes and Words Fail are featured regularly on BRAVO. Ongoing projects include four recordings, a profile interview for BIOGRAPHY, and a film Synchronicity (RedStar) for BRAVO which explores the remarkable artistic partnership between Shauna and Heather Schmidt. She is also featured in The Great Cellists (Margaret Campbell) and the soon to be released The Popular Guide to Women in Classical Music (Anne Gray).

In addition to performance, Ms. Rolston is a passionate educator, much in demand as a guest master class instructor. She is Professor of Cello and Co-Head of the String Department at the University of Toronto and a Visiting Artist for the Music and Sound Programs at The Banff Centre.



Upcoming Wind and Band concert
Saturday, March 24, 2007

Wind Ensemble

Gillian MacKay, conductor

Celebration of Exploration

Music by Poole, Welcher, Mahr

7:30 pm. MacMillan Theatre. \$14, \$8 senior/student

Saturday, March 31, 2007

Symphonic Winds

Jeffrey Reynolds, conductor

Student concerto competition winner

Music by Copland, Sparke, Reed.

7:30 pm. MacMillan Theatre. \$14, \$8 senior/student

1 37
45
82

WIND ENSEMBLE

Flute/Piccolo

Alberta Brown
Roseen Giles
Sara Moorhouse
Tristan Nickel

Oboe

Candice Barnes
(English Horn)
Joseph Simone
Aleysia Whitmore

Clarinet

Hsin-Yi Chang
Mark Dimitroff
Elizabeth Fellows
Thomas Grant
Alix Haywood
Alexander Martin
John Williams

Bass Clarinet

Elizabeth Fellows
Julia Stroud

Bassoon

Lance McMillan
Devin Wesley
Krista Wodelet

Saxophone

Tristan DeBorba, alto,
soprano
Chelsea Shanoff, alto
Jennifer Trueman, tenor
James Wilkie, baritone

Piano

Roger Yuen

Horn

Karl Hueber
Marina Krickler
Anna Millan
Emily Rapson
Kortnie Sherk

Trumpet

Steve Arsenault
Sarah Hemeon
Rachel Malach
Marcel Sekine

Trombone

Stuart Bremner
Edward Loach
Nicholas Mahon
Jolanta Miller

Bass Trombone

Nelson Garces

Euphonium

Cameron Rawlins
Stefan Sikorski

Tuba

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Jacky Siu

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Sean Kling

Percussion

Michelle Hwu
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Amie Watson

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Flute

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Lisa Brush
Stephanie Dunlop
Joo Yeon Han
Sarah House
Narae Lee
Mackenzie Polak
Katherine Watson

Oboe

Helena Choi
Michael Cordi
Laura Roy

Clarinet

Carrie Andrews
Kathleen Arnup
Ana Michelle Cruz
Tanya Gardecky
Stephanie Geary
Charlene Lee
Emily Neri
Amy Parker
Aislynn Reynolds
Michael Sham
Amy Swan

Bass Clarinet

Geoffrey Pearson

Saxophone

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Farishte Panthaky
Lynn Peterson
Andrea Vaughan
Timothy Watson

Trombone

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Joyce McGill
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*Please contact Sarah
Brown at 416-946-3145
if you would like to learn
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